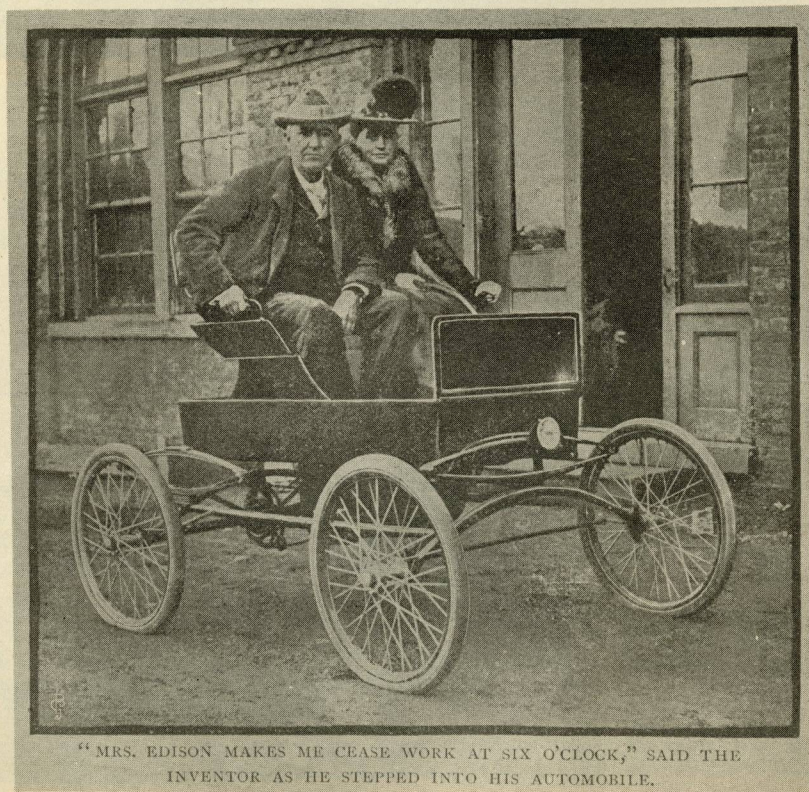




No.39

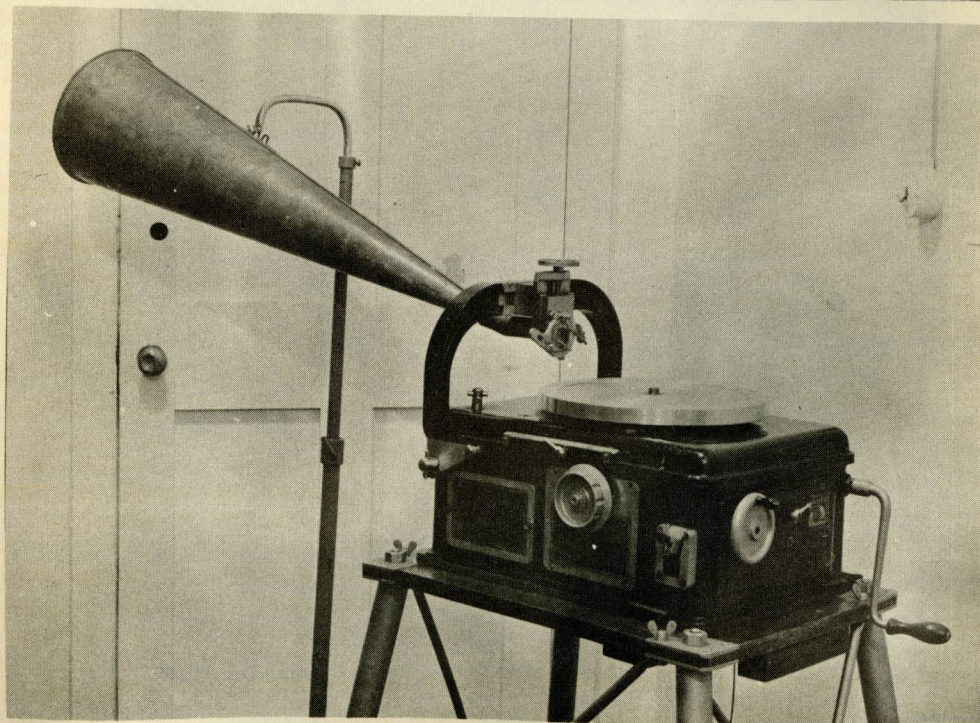
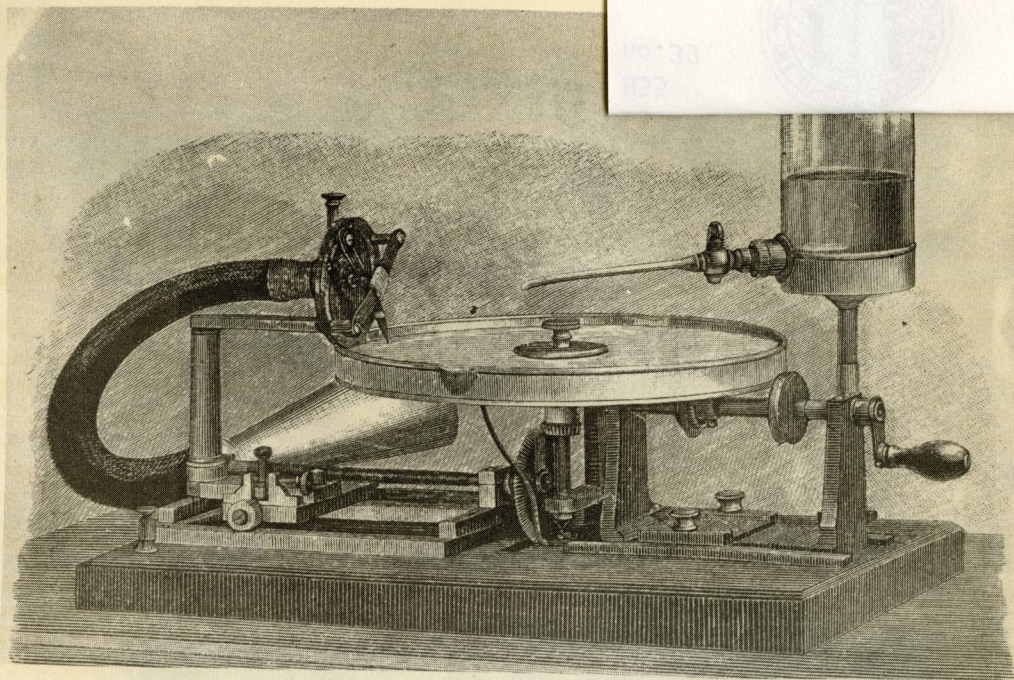
October

1967



"MRS. EDISON MAKES ME CEASE WORK AT SIX O'CLOCK," SAID THE INVENTOR AS HE STEPPED INTO HIS AUTOMOBILE.







## ONE DAY WITH EDISON

by W.B.Northrop

This article is extracted from some pages of the "London Magazine" which were given to Mr. Broad, so unfortunately we are unable to trace the date. One illustration of the article shows Mr. and Mrs. Edison sitting in their motor car (as seen on the front cover of this HILLDALE NEWS). In the text, Mr. Edison is said to be 54, so the interview would date from 1901. Editor.

"Thomas Alva Edison, the great electrical inventor, lives in the pretty little village of Llewellyn, in New Jersey, a favourite residential quarter popularly-known as "The Oranges", about three-quarters of an hour's ride by rail from New York. Though Llewellyn is strictly a residential district, Mr. Edison has paid little attention to the conventionalities of the place. In its very heart he has erected an immense manufacturing plant, the drone of whose machinery echoes through the quiet suburbs night and day.

As if to make amends, however, for building a factory amidst the fine suburban residences, Mr. Edison has purchased a large house, situated in a private park a short distance away. It was built for a wealthy banker, and is said to have originally cost upwards of fifty thousand pounds. The Edison house is but seven hundred feet from the Edison laboratory, and the time of the great inventor is divided between workshop and home.

Mr. Edison is passionately fond of experimental work; he is also greatly devoted to his home life. When at home, romping with his children, he can banish from his mind all his inventive schemes. When he is at the factory, he becomes so absorbed in scientific and mechanical problems that he utterly forgets everything else in the world.

When I alighted from the train at Llewellyn, there was no need for me to enquire the way to the Edison factory, for in front of me loomed a conspicuous oblong building, three stories high and built of red brick.

After stating my business at the small office at the entrance of the factory, I was ushered into an imposing, lofty, square room. This apartment contains Mr. Edison's famous library - one of the finest scientific reference works in the world.

Double rows of lofty galleries extend round the upper half of the room, and tiers of books, placed in alcoves, line the four sides. In each recess is a window, and placed between the shelves on the floor are small tables and chairs, so that one may work conveniently in each little compartment without taking the books far from the shelves to which they belong. One side of the room is given up to a great open fireplace, surmounted by a mantelpiece, in the centre of which stands an American eagle with outstretched wings - a fine example of the taxidermist's art.

The walls of the library are covered with portraits of famous scientific men, diplomas of awards received by Mr. Edison at numerous exhibitions, and photographs of various sections of machinery, maps and diagrams, while the room is also furnished with models of some of his inventions.

Facing a large alcove in the northern side of the room is a marble statue of a winged boy, bearing aloft the globe of an electric light. The figure has its foot on the top of an old-fashioned street lamp, and typifies the triumph of electricity over the ancient forms of lighting.

At the other end of the room stands a large table, promiscuously strewn with books, drawings and engineers' blue-prints, and a roll-top desk.



I was examining one of the drawings lying on this table when the door of the library opened and Mr. Edison entered. He is a broad-shouldered man of medium height, with clean-shaven face, grey hair and rather sallow complexion. Resting carelessly on the back of his head was a soft, light grey hat. His clothes were also light grey, and they impressed me as being just a trifle too large for him. His shoes were unpolished, and a white lawn tie that he wore beneath a "turned-down" collar was somewhat awry. His shoulders were rounded a little, and his neck leaned forward in the manner so characteristic of the studious. He appeared to be a man whose age might range anywhere between forty-eight to sixty years. Mr. Edison's exact age is fifty-four.

The inventor came towards me with quick steps. His walk, manner and greeting might be described as nervously energetic. He seated himself in a chair immediately in front of me. As I asked my questions, Mr. Edison leaned forward, occasionally holding his hand to his ear. "I am deaf," he explained.

"My day's work begins about twenty minutes to seven in the morning," said Mr. Edison, in answer to further questions. "I have a programme of the day's work which I methodically traverse. On arriving downstairs I dive into the morning papers to get the news until breakfast is ready." Mr. Edison is a sparing eater at all times, and his matutinal meal invariably comprises a small chop, a round of toast, and a cup of tea.

"My children usually breakfast with me. There are three of them - Madeline, thirteen years old; Charlie, eleven; and Theodore, three." As the inventor mentioned the second name his eyes twinkled. "Charlie is a great boy. He has a gigantic memory. I think he has a scientific mind, for he takes an interest in scientific matters. When he is not asking questions, he employs his time in trying to 'guy' me. In fact he 'guys' me all the time," said Mr. Edison with a laugh. "Charlie already wears a  $6\frac{7}{8}$  hat. The size of my own is  $7\frac{1}{2}$ , so you see he is coming along fast.

"After breakfast I smoke a mild cigar. At ten minutes to eight I start out for the works. I usually walk down. It is only a short distance from the house to the laboratory - seven hundred feet - and I enjoy the stroll. When I reach the factory, I start in with a rush. I usually have from forty to seventy-five things to attend to. Every night, before going to bed, I make up a list of the work which is to be done the next day at the laboratory. This list includes work on all the experiments that I have under way. There are over one hundred and fifty men now working under me, and I have to keep them all busy.

"I have, as a rule, from forty to sixty experiments going on simultaneously. They include every branch of work - chemistry, electricity, light, heat, mechanics, metallurgy, sound, energy - in short, every branch of the study of natural phenomena.

"I get through with my list in about two hours, and then I go to work myself on certain phases of it. For instance, if I am interested in a particular chemical experiment, I put special men on it, and while they are experimenting I go at it myself. By this means I am able to know intimately just what each man is to do. I can then appreciate his difficulties and aid him by my own efforts."

"What is the most difficult task you ever undertook?" I asked.

"The problem of incandescent electric lighting," replied Mr. Edison. "At the time there was practically nothing known about electric lighting. Numerous complications arose when I tried to make it practicable. It was all pioneer work. In all of these inventions the most difficult part consists in making the ideas commercially successful. It is comparatively easy to conceive an invention. It is also easy to work out such a conception in the laboratory - to make it scientifically demonstrable. It is another matter to so work out an idea that it can be put into everyday use at a profit to the maker. My main



work consists of making inventions commercially valuable."

I asked Mr. Edison which scientists he most admired.

"Faraday I consider one of the greatest experimenters who ever lived," he answered. "I myself am essentially an experimenter. My life has been spent in the application of science to industry. Most scientific minds are devoted to pure science. Another man whom I greatly admire is Lord Kelvin. He is both scientist and an applier of science."

"What is your favourite pastime?"

Mr. Edison pondered for a while. Smiles chased themselves about the corners of his mouth. Then he said slowly: "My favourite amusement is - er - reading chemical works. My most favourite amusement is working on chemical experiments."

"Are you fond of the theatres?"

"Yes; I like good acting, though I cannot hear all that is said on the stage. I think Sarah Bernhardt is the finest actress I have ever seen. She is perfect. I can tell just what she means without hearing a word."

"Do you like hunting and fishing?"

"I do not care greatly for hunting," answered Mr. Edison, "But I like being out in the woods. I enjoy roughing it. I also take pleasure in automobile riding; I don't like horses."

He has a charming winter house at Fort Myers, in Florida, where he rusticates for a short time when opportunity offers, but such holidays are few and far between.

While Mr. Edison was speaking, his lunch - which he always partakes of at the laboratory - was brought into the room. It consisted of some chipped beef, a few pieces of bread and a cup of tea. He disposed of it in about five minutes.

After the interview was over Mr. Edison visited various parts of the laboratory, inspecting the several branches of work which were in progress. His eyes seemed to be everywhere. His wonderful energy pervaded the whole place.

On the same floor as the library - the ground floor - is an immense machine shop. It extends nearly the entire length of the building. It is equipped with lathes, trip hammers, dies, and appliances for both light and heavy machine work. On the second floor are rooms in which various mechanisms are tried and tested. There are phonograph-rooms, music-rooms for studying sound, battery-rooms and electrical-rooms where all such phenomena may be investigated. On the top floor of the building are drafting-rooms and further experimental departments. Separated from the main building are small houses in which chemical experiments of a dangerous nature are carried on.

The Edison factory is equipped with automatic water-sprinkling devices for the prevention of fire. When the temperature of the machine shop, for instance, becomes too high or approaches danger limit, the fuses on the sprinklers melt off. Large quantities of water are then automatically liberated and the entire shop is sprinkled. Occasionally these sprinklers give rise to amusing scenes, when the fuses unexpectedly melt and each workman receives his share of muddy water. Mr. Edison told me the automatic sprinklers had prevented some fires in the factory.

In every room, as Mr. Edison went through the laboratory, he had some special instructions to give. Here, he adjusted the mechanism of some delicate apparatus, there, he watched the process of crystallisation under a microscope. In one room he performed several chemical experiments; in another he showed some men how to fit certain pieces of machinery. He would pause a moment over particular parts of the work to make drawings, or to figure out problems. At every instant he was busy as a bee. He never seemed to tire. His mind grasped every detail of each branch of work which he was superintending. He jumped from chemistry to metallurgy, from mechanics to electricity with the familiarity of the adept in each science.

A little before six o'clock, Mrs. Edison drove up to the laboratory in a motor car. She told Mr. Edison it was time to go home.



"I used to work all the time - night and day, but now Mrs. Edison makes me cease work at six o'clock," said the genial inventor with a laugh, as he stepped into his motor car. "Anyway, I continue to get even with her by doing some work at home. After reading the evening papers, and before retiring, I make up my list of subjects for the next day. It is usually midnight before this task is completed." With a wave of his hand, Mr. Edison bade me good-bye.

When Mr. Edison had gone, I felt as if I had spent the day with a veritable cyclone. There are few men in the world who accomplish so much in a given time as Mr. Thomas A. Edison. A well it would be impossible to describe here even a tenth part of the various inventions and improvements which are now engaging Mr. Edison's attention. One of the most important of these is a new electric storage battery, which promises to revolutionise electric motive power. Horseless vehicles equipped with this battery will be able to run seventy miles without recharging, at twenty miles an hour, while their operation will be so simple that even children will be able to manage them.

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## THE THINGS I SAY ABOUT THE RECORDS I PLAY No. 21. by Alec Kidd

"Bake dat chicken pie" Collins & Harlan.

No Edison 2-minute wax cylinder No. 9499

Firstly, I thank all those Members who sent expressions of sympathy in the loss of my dear wife who passed over the great divide on the eleventh of May.

I make no apology for re-introducing "Bake dat chicken pie", because, although I wrote about it in October 1965, many new facts have come to light about the artists Collins and Harlan. For these facts I am mainly indebted to the indefatigable Quentin Riggs.

"Bake dat chicken pie" is one of the early Edison standard cylinders in my original schoolboy collection, many of the titles of which have been listed in these pages. I used to play it frequently in those far away days being fascinated by the clever impersonation of an infectious negro laugh which follows some of the patter. In the U.S.A. it enjoyed the reputation of being one of the most popular numbers of this comedy partnership and along with "Nigger loves his possum" remained in the Victor catalogue until into the 1930's.

Another record by Byron G. Harlan which stayed in the Victor catalogue for a phenomenal length of time was a comedy sketch which he made with Cal Stewart, (of Uncle Josh fame), called "The Village Gossips." These were the last records by Harlan which were available commercially unless one counts the re-issue of the Blue Amberol "Waiting for the Robert E. Lee" on an L.P.

Byron G. Harlan was born in Paris, Kansas, U.S.A. in the early 1860's. Much of the information which follows was supplied to Quentin Riggs in a conversation with Harlan's widow. She first met her husband at a large party. He made a 'grand entrance' by falling down some stairs on to his face! Afterwards he enjoyed telling the tale that he fell for her! For some time Mrs. Harlan thought that her husband was ten years older than she was, but later she discovered that he was actually twenty years older!

His full name was Byron George Harlan and he claims to be the first singer to



insist on orchestral accompaniment, instead of simply a piano. I have several of his solos with piano accompaniment in my original schoolboy cylinder collection and one of them, "I'll wed you in the golden summer time" is sung with a curious heart-throb in his voice. Harlan was also the first vocalist to make a record accompanied by a chorus of children. This was for Columbia in 1906 and called "I've got my fingers crossed".

As far as I am able to trace, his first duet with Arthur Collins was on Victor in 1901. "The first rehearsal of the Huskin' Bee". This was a 'rube' sketch as were many of their early disc records. The famous partnership on Edison cylinders commenced in 1902, when they made Negro comedy records. Arthur Collins would usually play the male part and Harlan the female, using his famous falsetto. The rip-roaring comedy numbers earned wide popularity in the U.S.A., with very large sales in Great Britain too.

Of course, Byron G. Harlan made many records in those early days with other singers than Arthur Collins, among whom were A.D. Madeira, Joe Natus, Joe Belmont, Frank C. Stanley, Steve Porter, Harlan E. Knight, Ada Jones, Will C. Robbins. In his later recording days he made records with Ernest Hare, but I possess none.

He was a member of a quartet whose other members were Billy Murray, Steve Porter, Arthur Collins, and who appeared on Columbia as the Rambler Minstrels, on Zonophone as the Colonial Quartette, on Victor as the Victor Minstrel Company, and on Edison as the Edison Vaudeville Company.

In 1911 Harlan had an attack of typhoid and almost died. He was seriously ill for several months, during which time Arthur Collins made records with Albert Campbell.

He liked to imitate opera singers and would often sing an operatic aria with nonsense words sounding like Italian. On one occasion he played a joke on the Edison talent scouts. He made a record of an operatic aria and played it to them. It was thought that he had discovered a new star, until he disillusioned them! His ability to sing nonsense 'Italian' words was used on two records - the Victor of "International Rag", and the Columbia of "My Cousin Caruso" in which he sings a little of 'Vesti la Giubba'.

For many years he lived in New Jersey near the Edison factory. He and Edison were good friends and it said that he was the only artist who was allowed to address Edison by his first name.

I now come to Arthur Collins, the other member of the famous partnership which recorded "Bake dat chicken pie" and a storehouse of other records which delighted me over the passing years.

Arthur Collins was born in Philadelphia in 1864 and died at his home in Fort Myers, Florida in 1933 at the age of 69.

He had a brief career on the American variety stage before he started singing and announcing Edison cylinders in 1898. The partnership with Byron G. Harlan started four years later and their negro comedy cylinders showed a reasonable flexibility of the human voice. In most of these records the laughter was usually performed by Harlan, who also played the female parts.

Arthur Collins' most famous song was 'The Preacher and the Bear'. One of the reasons for the Victor of "Bake dat chicken pie" being retained so long in the catalogue is no doubt due to the fact that it is coupled with Collins' song. Actually, as long as Collins was active, few other singers recorded that song. "Nigger loves his possum", the Victor which was retained until the 1930's was coupled with Billy Golden's famous record of "Turkey in the straw", which may, in part, account for its success.

Collins retired in 1925 following a serious injury from an accident during a stage performance. Collins and Harlan were singing, and at a certain point the lights went out. The singers were supposed to leave the stage, and when the lights went up again there was only an Edison phonograph playing the same song which they had been singing - and the



audience was supposed not to be able to detect the difference between the live singers and the recorded performance. One of the stage hands had left a trap door open and in the dark Arthur Collins fell through it. His injuries were serious and he never fully recovered. Although his voice was as good as ever, he lost his confidence and did not like to appear before large audiences any more.

After Collins' death in 1933, Byron G. Harlan tried to make a 'come back'. He was hoping to establish a partnership with another singer and do some of the old Collins and Harlan sketches on the radio in New Jersey, where he lived. Unfortunately nothing materialised and he died in 1936, surviving his partner by only three years.

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## Cleaning Brass and Copper by Philip Bailey

If the metal is very dirty degrease with acetone or carbon tetrachloride, using a cotton swab. Then etch lightly with a 50/50 solution of nitric acid and water, again with a swab to conserve the material. Otherwise total immersion is preferable. 'Stop' the chemical action with water. A brighter finish can be obtained by swabbing or immersing a mixture of glacial acetic acid/orthophosphoric acid and water; equal parts of each. A mechanical method would be to burnish with a soft wheel or manually using a carborundum/tallow mixture on the cloth. Steel wool, or 'Scotch' pads are useful alternatives.

You'll probably find that electro-plating firms will burnish things like horns for a modest sum, and perhaps lacquer them as well. If you do not know a firm, consult the Electro-platers' Yearbook. Incidentally, many platers can brighten aluminium quite cheaply.

The 'ultimate' pickling mixture for brightening copper is the following:-

Conc. $\text{HNO}_3$	45 ml (Nitric acid 1.42 S.G.)	: Conc. $\text{H}_3\text{PO}_4$	45 ml (orthophosphoric acid)
Glacial Acetic acid	5 ml.	: Conc. $\text{H}_2\text{SO}_4$	25 ml (sulphuric acid)

Conc.  $\text{HCl}$ . 25ml (Hydrochloric acid)

In a few seconds the above will brighten anything! It is very nasty to swab around.

I must add my voice to those who gave a warning in the previous issue of HILLDALE NEWS that chemical methods should be used with great caution.

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## Our Illustrations

On the front cover Mr. and Mrs. Edison are about to set off home in their car. Inside the cover we show two very famous recording machines. The upper one is that demonstrated by Emile Berliner in 1888. We assume that this was for the five-inch records. The turning of the handle also operated the screw-thread which caused the cutter to move towards the centre. (Picture taken from a newspaper cutting of unknown origin.) The lower picture, by the courtesy of E.M.I. Ltd, shows the 'cutting lathe' used to make H.M.V. records from 1910 to 1924. The handle on the right winds up some weights which drive the machine. They are out of sight in this picture. As they progressed downwards they caused the turntable to revolve AND TO MOVE GENTLY TOWARDS THE CUTTER. Thus the cutter remained fixed, but the movement of the turntable caused the recorded groove to move towards the centre of the disc. (This system of a moving turntable and fixed cutting head was also used by their machine for making electrical records up to the 1940's) The horn seen in the picture is about 8 - in ches diameter at the mouth.



# THE ANNUAL GENERAL MEETING 10th. October, 1967

THE CHAIRMAN'S ADDRESS As you know, it is the annual duty and pleasure of the Chairman to give an account of the past year's proceedings of the Society, our present activities and plans and hopes for the future.

Of the past, some have been realised, some unfortunately not, but this is not for the want of trying.

Turning firstly to the programmes, I do not intend to discuss these in detail or elaborate on any of them. It has been the view of most of you, a view shared at this table that the programmes have been of a high standard, and better and more interesting than many of we newer members can recall. As I have said so often, it matters less what is played as to the interesting details accompanying the recital, and this entails much preparation and homework on the part of the programme presenter, and I am sure that this will be maintained during the coming year. We are all grateful to the gentlemen concerned, who have given us of their knowledge, as well as their records.

One disappointment that I have had is our failure to get regional meetings started, in spite of some hard work, and I had great hopes that we should have a Sussex branch functioning, but it has been difficult to find accommodation at a central point. I have heard, however, that there is every likelihood that a branch will be started soon in the Midlands. I explained last year that it was hoped that regional meetings might be started within the framework of the Society which is preferable to splinter Societies being formed. Excellent work is being done in Australia by David McCallum, Colin Gracie and their friends. We record here our appreciation for all their hard work and their efforts to coalesce membership there.

The Exhibition is still very fresh in our minds, and although I have not seen any reports in the gramophone press, all our visitors seemed suitably impressed, and our thanks are again due to members both at home and abroad who risked valuable material to make it a success. We also had an opportunity to meet many of our overseas and 'out - of - town' with their families, and our thanks to them for making the long journey to visit us must be recorded. As you know, the Exhibition was a spontaneous expression of feeling of all of us that we had sufficient material, much of it unique, to do what we did, and the organisers were hampered by lack of room, time, and display facilities to show everything available.

As I told you last year I was hoping that we could appoint an Honorary Treasurer to take some of the work off the Secretary's back, and Hugh Richardson kindly agreed to do this temporarily. However, as you will hear shortly, we hope to have a more permanent basis to spread the load so that our Secretary can concentrate on the HILLANDALE NEWS and on reprinted material, as well as clearing his correspondence more promptly.

At this point I should like to pay a tribute to our President on behalf of us all, for his ever-present support, advice and help. In so many Societies, the President is merely a name on the note-paper. Our President is always in attendance at meetings, and gives us some interesting and well-informed programmes in the bargain. Thank you Gerry.

Membership is not in an unhealthy position; in every Society it ebbs and flows, and our Secretary is in a better position to give you the latest facts and figures than I am.

Next year, in March, the Society enters its 50th. Year, and this event, the first gramophone society within our knowledge to approach its Golden Jubilee, should be suitably celebrated, and I hope we can give this some discussion a little later this evening.

In conclusion, may I thank you for your constant support during this year of activity again I should like to thank all the officers and members for their hard work behind the



scenes, and in front of them, particularly our hardworked Secretary who appears to have everything at his fingertips, and makes it all look easy, but that of course is the art that conceals art.

As we go forward into our Jubilee Year, we can do so with every possible confidence, we are paying our way, which is the main worry of nearly every Society these days, particularly Gramophone Societies which are propped up by the local Council; we have much talent in our Membership, some of which will be reflected in forthcoming programmes, and we have every reason to be proud of our success.

THE SECRETARY'S REPORT This year has been, undoubtedly, my busiest since becoming your Secretary, due not only to the Exhibition, but a general increase in activity.

We have issued two reprint catalogues, the Columbia and Thorens, while a catalogue of Paillard is in preparation and we hope that it will be ready sometime during November. I have assembled a number of small Pathe catalogues to make a very interesting 'compendium', but still lack catalogues of cylinder machines, so hope that someone will lend the Society some for reprinting.

A year ago Hugh Richardson volunteered to help with the finances and I am grateful to him for the help that he was able to give, but many of the Members subscribing by post who were asked to send subscriptions did not give him a fair chance, but continued to send the subscription to me, which involved letters going between us. This was despite the fact that Members were told to whom to send subscriptions. We hope that our new Treasurer will not experience these complications. During the past year we have gained good experience in these matters. We have devised our own receipt forms and 'membership receipts'. I confess that they look just what they are . . . duplicated by me. We ask you to co-operate with our experiment this year, after which we shall have something better printed in the light of our experience.

Financially, our "turnover" has been greater than previously, due largely to the Exhibition. It was a costly show, but we have covered our outlay, mostly because the Guide cost us practically nothing to produce. It alone secured approximately £40 of the 'takings'. It proved impossible to keep the monies for various things separate at the Exhibition, so our balance sheet shows one entry on the receipts side for the Exhibition.

We have a large printing and stationery bill. We have had two reprint-catalogues and all backnumbers of the HILLDALE NEWS are 'in print'. Money is coming in as we sell these, but it is yet too early to have recovered the outlay. Fortunately previous reprints continue to sell. I feel that we should be proud of ourselves for taking on this task and yet having a balance of cash in hand at the end of the year.

We have not 'robbed' Members' subscriptions to achieve this. We have maintained the illustrations in the HILLDALE NEWS - notably the June issue which reprinted the "Story of Edison Bell", which was costly in postage as well as the actual printing. Members will also receive good value in the October issue which will carry illustrations from the Exhibition.

Our statement of accounts contains the disappointing features that the sales of the Society's tie has not been good. Were it not for a generous loan from our Chairman to sustain this section of our activities, we should be in an unfavourable position. This is particularly disappointing as the manufacture of a Society Tie was suggested to us by Members, some of whom subsequently left the Society without having purchased one. It is very distinctive, yet is one which you would be proud to wear.



As Members will be aware, from 1st. July next, residents in Great Britain will be faced with increased postal charges for items up to two ounces unless special sizes of envelopes are used. This will cause us increased postal costs for our magazines frequently come in the two ounce category, yet our envelopes are too large for the specification. This we must face as it comes. I suppose that the real answer is to enroll more Members, so that the overall effect will be overcome by increased income. However, we must ask Members to make sure that their envelopes come within the specification so that we do not have to pay surcharges on non-standardised envelopes delivered to us. Standardised envelopes should bear on their packets a little drawing of an envelope upon which will be the letters P.O.P.

Due to the efforts of Colin Gracie, David McCallum and Tony Savery, the Australian Group within our Society has flourished during the year which it has been functioning and brought in new members. When they began, it was agreed that we should receive no money from them for a year when we should present a 'bill' for their proportion of the subscription to pay for the HILLANDALE NEWS sent to them, in bulk parcels. It must be pointed out that some Australian Members had already sent their subscriptions to England for the current year. Bearing this in mind and to encourage the Australian Committee, as well as being a form of thank you, for this first year we shall ask them to remit only the actual postage we have incurred in sending the magazines to Australia. This will ensure that the Group has funds to carry out its future work, while it is clear that those funds will be small, for postage alone is a large item. As well as receiving the HILLANDALE NEWS, Australian Members receive a small supplement of their own, filling a need left by an otherwise vacuum in the collecting field. Announcing this, I will cause curiosity among Members outside Australia. Apart from adverts and announcements solely of interest to Members in that great continent-island, the supplement has contained some interesting articles. These will be all included in the December issue of the HILLANDALE NEWS. You will see of what high standard they are. Members outside Australia cannot subscribe to their supplement, but rest assured, all the articles or 'international' items of news will appear in the HILLANDALE NEWS INTERNATIONAL - or whatever you choose to call the main magazine. In the August issue we printed an article by Frank Puls which told us, in an interesting way, how he became a record collector, and some of his 'adventures'. We invite Members from all over the world, young or old, to write articles in similar vein. If you are not the 'literary type', you might like to write about an interesting occurrence, or how you happened to find one of your 'treasures' - the scope is wide.

We must now draw our attentions to the Society's Financial Statement for the year ending October 1967. Owing to the fact that the post of 'treasurer' was a new one and various complications arose, as explained earlier, the totals of Expenditure and Receipts do not 'balance' on paper. While we have an actual balance in the Bank of £41 - 19s. 1d., the statement does not show this. Money was paid into the Bank without its being recorded in our books, no doubt due to some of our correspondence between Secretary & Treasurer going astray in the post. Certain of the expenses of the Exhibition have been analysed under their headings of 'printing', 'postage', etc, etc. As a separate item, the provisional 'profit' of the Exhibition is £54 - 13s. 11d. This amount is of course part of the entry on the Statement 'Total receipts at Exhibition from all sales'. To those Members who were unable to attend the Exhibition it must be explained that we were granted free use of the Hall, but there were many expenses, for such items as insurance of Members' exhibits, "third-party" insurance, removal of display cases to and from the Science Museum by public contractor, posters, etc. To raise this



because we were not allowed to charge 'admission', we had for sale, Guides, reprint-catalogues, backnumbers of the 'HILLDALE NEWS', records, cylinders, etc. etc. It is important to note that our Statement does not take into account that we still await the charge for returning the rare tinfoil-phonograph by airfreight to U.S.A., being the safest & quickest way so to do. (It is by no means the most expensive). This charge will appear on next year's Statement, but in actual fact, will soon be deducted from our "balance at Bank". The residue of this balance will be largely used to produce the illustrations for the October issue of the HILLDALE NEWS.

# FINANCIAL STATEMENT of the SOCIETY      Oct. 1966-3rd. Oct. 1967

<u>RECEIPTS</u>	£	s	d	<u>EXPENDITURE</u>	£	s	d
Balance in hand at last Audit	43	2	3	Postage	136	12	6
Membership subscriptions and donations	277	15	2	Stationery	76	5	9
Sales of Neckties	15	0	0	Printing	268	4	0
Sales of all catalogues	71	10	0	Rubber stamps	16	9	6
Sales of backnumbers of HILLDALE NEWS	41	12	0	Hire of room at 'Horse & Groom'	6	6	0
Sales of rubber stamps	14	10	0	To Mr. Carter for numerical catalogues, etc.	37	5	3
Total receipts at Exhibition from sales of catalogues, guides, records, pictures, etc.	167	2	1	To Major Annand for "Everlasting Catalogue"	5	8	9
Independent Television				Cheque book	5	0	0
(for Mr. Goldsmith's programme)	10	10	0	Performing Rights Society licence	1	10	0
B.B.C.				Phonographic Performance Society licence	1	1	0
(for Mr. Bayly's programme)	4	4	0	Repayment to G. Frow for expenses re. Exhibition. viz :-			
Cheque wrongly paid to Society for a copy of 'Tinfoil to Stereo'	3	8	0	(Insurance £7-10s)			
				(Removal of display cases £24)			
	648	13	6	(stationery & postage £3-10-5)			
				total =	35	0	5
* * * * *				Miscellaneous Exhibition Ex's			
ACTUAL CASH in Society's Account with				(post, telephone, rope, etc.			
the National Provincial Bank Ltd,				& Hon. Secretary's Bed & Breakfast			
44, Holdenhurst Road, Bournemouth at				27 July-11. Aug £10-16s.)	17	12	11
3rd. October, 1967 is £ 41 - 19s. 1d.				Bank Charges	1	18	6
* * * * *				Cheque returned unpaid by Bank	1	5	0
Statement prepared by Ernie Bayly.				Repayment of cheque to Mr. Bayly for money wrongly paid to the Society for book 'Tinfoil to Stereo'	3	8	0
Audited & found correct by Arthur Close.				Exhibition advert in "V.J.M."	1	17	6
				To "Saydisc Ltd" for records sold at Exhibition.	35	10	5
					646	0	6

Important Note. The amounts paid to Major Annand, Mr. Carter and Saydisc Record Ltd shown in the 'Expenditure' is after deduction of a 'commission' for the Society.



Mr. Close, the Hon. Auditor thanked Mr. Bayly for laying out the accounts in such a way as to make his task easy. He also thanked Mr. Goldsmith and Mr. Bayly for donating to the Society the fees paid to them by Independent Television and the British Broadcasting Corporation for interviews during the time of the Exhibition. The acceptance of the Hon. Secretary's report and financial statement was moved by Mr. G. Bromly and seconded by Mr. I. Abelson.

THE ELECTION OF OFFICERS & COMMITTEE then followed. Chairman - Mr. G. L. Frow, Proposed by the President, seconded by Mr. R. Smith. Secretary - Mr. E. Bayly. Proposed by Mr. I. Abelson, seconded by Mr. R. Armstrong. Treasurer - Mr. G. C. Bromly - Proposed by Mr. A. E. Goldsmith, seconded by Mr. J. Carreck. Vice-Chairman - Mr. L. Kaye. Proposed by Mr. R. Smith, Seconded by Mr. A. Close. Assistant Secretary - Mr. P. H. Curry. Proposed by the President. Seconded by Mr. G. Townsend. Committee Members - Mr. R. Smith, Proposed by Mr. G. Walter, Seconded by Mr. A. Close.

Mr. G. Walter, Proposed by Mr. A. Close, Seconded by Mr. M. M. Smith.

Mr. M. Potts. Proposed by the President. Seconded by Mr. E. Broad.

Hon. Auditor - Mr. A. Close. Proposed by Mr. M. M. Smith. Seconded by Mr. G. Walter.  
Archivist and Historian, Mr. J. Carreck, unanimous.

LENGTHY DISCUSSION ENSUED on three main topics as summarised below.

- a. The Society re-affirms its right to decline Membership to any person deemed not to be acceptable to its aims, or the well-being of its friendly atmosphere; and not to renew the subscription of an existing Member for the same reasons.
- b. During next year the Society begins its fiftieth year of existence and somewhere towards the end of that year there should be a Golden Jubilee function. Among suggestions raised was that there should be some form of dinner, with perhaps a guest speaker. It is felt that this might be of a formal nature, though perhaps not too strictly so. It was also felt that such a function should be held in "good surroundings". While this may be over a year ahead, we must start preliminary preparations now so that we may be assured of success. Members are invited to send their suggestions and comments to our Chairman, Mr. G. Frow, 14, Tannsfeld Road, London, S.E.26.
- c. In connection with the fiftieth anniversary it was felt that the Society should issue a long-play record re-issuing items from cylinders. Suggestions and observations for this should be sent to our President, Major H. Annand, [REDACTED] Hillingdon, Middlesex.

THE PROGRAMME of recitals at 'The Horse and Groom' for the ensuing year was prepared. A vacancy was left for 13th. August 1968 in the hope that a Member outside of London, living too far to attend our meetings normally, might be able to make it coincide with a holiday to visit it us. We sincerely hope that someone will.

THE PROGRAMME FOR 12th. DECEMBER, 1967 Will be presented by Ralph and Bruce Moss.

The complete programme for 1968 will be printed in the December issue of THE HILLDALE NEWS.

\* \* \* \* \*

The book by Mr. Chew (of the Science Museum), "Talking Machines" still is NOT YET PUBLISHED, but it should be soon. We hope to 'handle' this for the benefit of Members, so watch these columns and be prepared to place your order.

\* \* \* \* \*

THE SOCIETY NECKTIE IS DISTINCTIVE WEAR. ADVERTISE YOUR HOBBY IN A DISCREET WAY . . .

Available from the Hon. Secretary at 17s.6d. each ( 3 dollars U.S. & Canada)  
including postage.

19. Glendale Road, Southbourne, Bournemouth, Hampshire.

Edison concert-sized cylinders. See p. 142 of Aug. issue. Peter Betz needs details of some



## EXHIBITION PHOTOGRAPHS AVAILABLE

IMPORTANT. ONLY THE PHOTOGRAPHS LISTED BELOW ARE AVAILABLE

All monies must be made payable to the two Members concerned. Both of them are in full-time employment in other fields, so if there is a rush of orders, you are respectfully asked to be patient if some delay occurs.

In photograph-form you will receive a better illustration than appears in the 'Guide'. (Additionally the Guide contains illustrations by other photographers and other sources which are UNAVAILABLE to Members in any other form, so you requested NOT to write in asking for copies).

PHOTOGRAPHS AVAILABLE FROM Mr. DENNIS HARBOUR. [REDACTED] HALLFIELD, LONDON, W.2.

Prices=  $3\frac{1}{2}" \times 5\frac{1}{2}"$  (9cm x 14cm) 'Postcard' 1s.6d. each ; 'Full-Plate' (about the size of this page) 3s.6d. each.

identify by these numbers, please.

1. General view, showing coin-slot machines and Edison items in distance. (as page B of Guide)
2. Edison portrait calendar & Tinfoil phonograph. (Guide, page E, top)
3. Edison Class M phonograph, with 'stethoscope' (Guide, page E, bottom)
4. Thorens 'Royal' phonograph (Guide, page J, top)
5. Puck (Guide, page K, top)
6. Pathé phonograph with duplex mandrel. (Guide, page L, top)
7. ditto, but profile view, showing mechanism behind the mandrel.
8. Pathéphone for 20" discs, with Pathé 'Sapho' half obscured. (Guide, page N, top)
9. Victrola XI - 1917 series. (Guide, page O, left)
10. Duophone (Guide, page P, top)
11. ditto, but front view.
12. Lumière (Guide, page Q, bottom) 13. ditto, but front view
14. Edison Concert phonograph. (as Guide, page N, bottom)
15. ditto, but close up concentrating on mandrel and missing most of the horn & 'bust'
16. Close-up of the Victrola XI showing turntable and tone arm (different view to 9)
17. Gramophone Co. "Improved Gramophone No.5" (similar to 'Dog Model', but better brake)
18. Front view of 'Concert Automatique Français', the machine whose horn has a right-angle bend which is seen midst the group on page B of the Guide.
19. ditto, but profile
20. General view, similar to page B, but missing the Wurlitzer Juke-box. From 'below eye-level' and showing a little more of the Edison display.

For U.S. and Canada, read 25 cents and 50 cents each for the above prices,  
but please order in multiples of dollar-bills.

\*\*\*\*\*

PHOTOGRAPHS AVAILABLE FROM Mr. JOHN HENSHALL. [REDACTED] KEW, RICHMOND, SURREY.

Prices=  $3\frac{1}{2}" \times 5\frac{1}{2}"$  (9cm x 14cm) 'Postcard' 1s.6d. each; 'Full-Plate' (about the size of this page) 3s.6d. each  
identify by these numbers, please

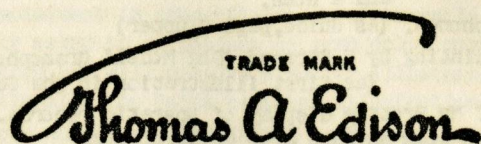
1. Berliner hand-cranked gramophone (as Guide, page D) and also includes his portrait beside it. (portrait as on page C of Guide)
2. View inside a display case showing Lambert typewriter, Columbia 14" disc, Pathé and Columbia cylinders of various sorts, photo of Ch. Pathé and Bettini catalogues.
3. Close-up of Edison Tinfoil phonograph, missing surrounding items.



4. Front view of Edison Class M phonograph.
5. Close-up of mechanism of governors of Class M phonograph (a little faint)
6. Three early Gramophones, similar to "Dog Model", one with large horn.
7. View of part of the Edison display, showing principally, the Concert, a 'banner' Standard and a Home.
8. Some Columbia Graphophones. (As Guide, page G, upper)
9. His Master's Voice painting by F. Barraud, 'Dog Model' gramophone, and plaster Nipper (as first illustration in the Guide)
10. The left-hand half of Mr. Brett's display of operatic records. It slightly overlaps the display as seen on page J of Guide, bottom.
11. The right-hand half of Mr. Brett's display of operatic records. As Guide, page J, bottom.
12. Lioret phonograph, as page in October Hillandale News, and including M. Lioret's portrait.
13. Edison Amberolas 30 & 50; Decca portable (plus front view of Duophone) part of which is used on back page of October Hillandale News, upper.
14. Edison 'Fireside', 'Opera' and 'Idelia'. a little dark.
15. Coin-slot phonographs. Edison 'Bijou', Columbia (of similar appearance).
16. Showing part of the display case containing miniature gramophones, various American cylinders and Music Hall discs and cylinders.
17. Berliner 'Coin-slot' Gramophone.
18. 'Concert Automatique Français' coin-slot gramophone, viewed with horn  $\frac{1}{2}$ -left.
19. Right-half of the Edison Bell display case.
20. Left-half of Edison Bell display case (as Guide, page R, upper)
21. More distant view of whole of Edison Bell display case.
22. General view of Exhibition taken from the gallery. (as Guide, page K, lower)
23. Full front view of H.M.V. cabinet gramophone, the Victrola XI, and the Lumière
24. Left-hand half of the display cabinet showing 'Recording in the Home'.
25. The Edison Bell "stand" (as Guide, page S)
26. The Edison "office equipment" display and cinematography items. (as Guide, page T)
27. The H.M.V. Monarchs & Melba. (as Guide, page M, lower)
28. Edison "suit-case-clip" Home and "Spring motor" phonograph. (as Guide, page L, lower)
29. Miniature & Toy Gramophones. (as Guide, page P, lower)
30. Edison Bell 'Primaphone' (as Guide, page O, right)
31. Showing front Berliner 'coin-slot', a Pathé disc coin-slot; the backs of Edison Bijou, and 8 similar Columbia (in the background are seen Mr. Bayly talking to Mr. Brooks, with the back-view of our President!!)
32. Various Edison cylinders. (as Guide, page R, lower)
33. Recordings of early English Companies. (as Guide, page Q, upper)
34. A display of various interesting records mounted on a board together Pemberton-Billing World Record system.
35. Display case of 'Natural History Recordings', a 'Marathon' disc and soundbox and some home-recording equipment.
36. Some 'radio-grams' and E.M. Cinn 'Expert' (as Guide, page M, upper)
37. "The Continental Companies" (as Guide, page G, lower)
38. A front view of Pathé disc machines showing 'Sapho', '20' model, 'Orpheus', and another
39. 40 and 41. show the modern high-class 'hi fi' equipment of various makes.
40. A "distant" view of the Edison Bell display case to show the catalogues on board above it.
41. Showing inside the whole of the display case of the Edison Tinfoil phonograph, which also included the Edison Calendar, a picture of the elderly Edison, Blue Amberol cylinders and an early photograph of the Edison factory at Orange.

(continued on page 167)





**Show us a man who doesn't want  
all he can get for his money—**

and we'll show you a man who doesn't want a "Fireside" or Amberol Records. He's the only man in your territory who isn't your prospective customer. Every Edison Phonograph is half sold before it even enters your store. Because your prospective purchaser of a sound-reproducing instrument is biased in its favour: First—because it's an Edison. Second—because it's the only instrument that plays Amberol Records, the longest playing Records made. Third—The greatest artistes. Fourth—the "Fireside" at £4 4s., and Fifth—the new Gem Combination Phonograph at £3, within easy reach of everybody. Take advantage of this flying start—push the Edison.

**NATIONAL PHONOGRAPH COMPANY, LIMITED,  
EDISON WORKS, WILLESDEN, LONDON, N.W.**



44. A closer view of the previous illustration, showing better the photograph of the Edison factory and the elderly Edison. This latter is actually mounted on a card & framed and a message in Edison's own hand thanks people for their expressions and good wishes on his 80th birthday. The writing cannot be discerned in our picture.
45. The right-hand half of the display cabinet showing the 'Victorian Scene', (of which the Berliner hand-cranked Gramophone was the left). We see portraits of MM. Lioret, Cros, & Poulsen, together with a Lioret phonograph and pictures of Poulsen's Telegraphone. There is also a full photograph of the Bell-Tainter treadle phonograph, a close-up of its name-plate and one of its cylinders.

COMPLETE-SET PRICE: If you purchase a complete-set at one time to be sent surface mail in one package a reduced price can be given, viz -

- A. a set of 'Postcard-size' will be £2 - 10s. (post-free British Isles and countries enjoying British Commonwealth postal rates. Other countries add 5 shillings)  
Price for U.S. and Canada \$ 8 including post.
- B. a set of 'Full-plate size' will be £6 (post-free British Isles and countries enjoying British Commonwealth postal rates. Other countries add 5 shillings)  
Price for U.S. and Canada \$ 18 including post.

In U.S. (at the head of this advert for 1s.6d. read 25 cents; for 3s.6d. read 50 cents, & Canada but if you are not taking a complete set, please order in multiples of dollars.)

End of John Henshall's photograph list

## AN EVENING WITH THE ROYAL BALLET. part 2.

"Aurora's Wedding" - Act III, The Sleeping Beauty  
(Tchaikovsky)  
by Gerry Annand.

The 'Sleeping Beauty', of which Aurora's Wedding forms the last act, one frequently performed on its own, evokes the Imperial Russian Ballet at its most magnificent. Thanks largely to the blazing beauty and inexhaustible richness of the Tchaikovsky score, the rather formal spectacle envisaged by the choreographer, Marius Petipa, is transformed into a work of transcending lyrical beauty. The ballet had its premiere at the Maryinsky Theatre in 1890 and has remained in the repertory there to this day.

More than thirty years elapsed before it reached western Europe, revived, as were so many of the great classical Russian ballets by Serge Diaghilev, it was presented with lavish sets and costumes by Leon Bakst, at London's Alhambra Theatre in 1921. The ballet's original Aurora, Carlotta Brianza, was inveigled out of retirement by Diaghilev to play Carabosse, the wicked fairy.

For the next twenty odd years a selection of dances from the ballet were frequently performed under the title "Aurora's Wedding", but the full length work was not revived until 1939, with leading roles danced by Margot Fonteyn and Robert Helpmann. Exactly ten years later the Royal Ballet took New York by storm with their performances of this work on their first American tour.

The ballet remains a great popular favourite, partly due to the glitter and gaiety of its overall effect, partly due to its magnificent music, and partly due to the display it makes of pure dancing in the principal roles and in the explosive Blue Bird pas de deux.

For bravura, brilliance, and plain excitement, it is hard to beat.  
(to be continued).



Thumb Nail Sketches No.31 by Tyn Phoill  
 'O kehr zuruck' (O come back) by Richard Wagner.  
 sung in German by Fritz Egenieff.  
 (from Tannhauser) Edison Blue Amberol 28154

Tannhauser has come to be considered one of the most popular of all Wagner's operas and still receives many presentations every year. Its story tells of the conflict of two kinds of love; true love of the highest, human kind, as distinguished from mere sensuality; and relates how the higher and purer love triumphed in the end.

Tannhauser, knight and minstrel, has, in an evil hour, sought refuge from the griefs, in the hills of Venus, where, surrounded by her evil train, the Goddess is supposed to hold her court amid everlasting revels, destroying the souls of men who fall into her toils.

The opera opens when Tannhauser, having dwelt with her for a whole year, yearns for earthly life. After a struggle he gains his liberty and suddenly finds himself in a valley, where he joins the minstrel knights. He later engages in a song contest for the hand of Elizabeth who till then find their love mutual. Tannhauser, by a confession of his past sins is forced to join a train of pilgrims on their way to Rome. Elizabeth patiently awaits his return with them and when he does not come, dies of a broken heart. Tannhauser does return although too late to see Elizabeth alive.

The cavatina, sung by Wolfram in Act I, scene II, is one of the most melodious parts of the opera, and in it Wolfram tells that Elizabeth loved him. The robust baritone of Fritz Egenieff is heard to special advantage, in this aria, as it was one of his most successful roles.

\* \* \* \* \*  
 FOR THOSE LIVING IN THE MIDLANDS Mr. Waite informs us that there is to be a Christmas Fair and Exhibition in St. Thomas's Church Hall, Stourbridge on 18th. November. In addition to the 'sale' part of it, the Exhibition will include vintage gramophones, typewriters, barrel organs and old time posters. There will also be a puppet theatre.

\* \* \* \* \*

## Q U E S T I O N S by George Wonch

Question 5. is about Columbia A5305 (30709) - twelve inch., by Columbia Italian Opera Company "Lucia" Sextettes. Recorded April 1911. Seems to be English pressing. Known artists are Melitta Heim, soprano; Rosa Linde Wright, contralto; Carlo Cartica, tenor; Cesare Alessandroni, baritone. All members of the old La Scala. The question here is, naturally, who are the other two singers?

Question 6. is about Columbia (19259) Boston Grand National Opera Quartette. Rigoletto. three of the singers are Ada Navarette (soprano) and Ernest Dania (tenor) and Eduardo Lajaruza. Recorded late 1917. I can find no mention of these artists in the Boston Opera History. Who can tell me their history - as well as of, Rosana de Stefano, soprano; Mme Fonariova, soprano; Emma Nobigliani, soprano; Elvira Donnaruma, soprano; Signore Pietro Lara, tenor; Carlo Cartica, tenor; Cesare Alessandroni, baritone; Milita Heim, soprano; Rosa Linde Wright, contralto. Write to George Wonch, [REDACTED], Clinton, Ontario, Canada - or make it into an article for this magazine.

\* \* \* \* \*  
 The HILLDALE NEWS is the official magazine of the City of London Phonograph and Gramophone Society. Secretarial address: 19, Glendale Road, Southbourne, Bournemouth, England.



